

Chapter 8 — Translate Ideas Into ‘Money Talk’

Example of *Walk The Talk* On Reshoots

cost trade-offs?

3. It’s always going to be a challenge to present this kind of choice – but, a very doable challenge if you know how to translate your needs to cost trade-off’s by using my *Walk The Talk*© ideas.

Here’s a variation of three typical kinds of questions for feature film or TV productions. I’ve shown the way the questions are usually posed, as well as the *Walk The Talk*© way.

Example of *Walk The Talk* On Reshoots

Usual Way:

Director – I want to go to Oklahoma to reshoot the exteriors.

Line Producer – This will put us over-budget by \$130,000. (Note that Line Producers always go high.) I’ll talk to the studio. (That’s a euphemism for – not even a chance.)

***Walk The Talk*© Way**

Alternative: Director – The cost of shooting 1 day of exteriors will not require a full crew in Oklahoma. I’ve called the Film Commission there (see my web site for internet links to all Film Commissions and major Unions) and they have assured me that there are plenty of local crew available to work at a very decent rate. I estimate it should cost about 1/2 of your estimate, say about \$75,000 (see Figure 17.2, Table 3) to give us a bit more than we absolutely need. I can get

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Example of *Walk The Talk* On A Crane Shot

Example of *Walk The Talk* On Reshoots (Continued)

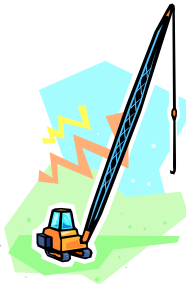
that back over the next 5 days here in New York. You see, I’ve rehearsed the next five days with my very experienced cast and there’s no way that we can’t complete the scenes scheduled in 10 hours a day instead of the budgeted 13 hours a day. And, as you all know, that last 2 hours in New York costs about \$10,000 a day (see Figure 15.1).

Alternative: Line producer – Oh. I’ll have the accountant make a schedule of the costs and you can check them. (That’s a Line Producer’s last stand – it’s up to the accountant to verify your estimates.)

Example of *Walk The Talk* On A Crane Shot

Usual Way:

Director – I want to replace the opening scene with a shot of the fields from over 100 feet up, viewing the pond at about a 45 degree angle to the pond. Then I want it to slowly swoop down to the surface of the pond where we’ll focus on the car’s outline in the murky depths.



Line producer – That kind of shot will require a 150’ crane and there aren’t any around here. So, we’ll have to bring it in from Georgia (1,000 miles away), and we’ll need divers and a special effects crew to raise the bottom of the pond with platforms, etc. etc. etc. It’ll cost at least \$150,000